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- PYE, JOHN. Notes and memoranda respecting the Liber Studiorum of J. M. W. Turner. Edited by J. L. Roget. London: Van Voorst. 8vo. Hf.-bd. 7s. 6d.
- RÖDING, R. Pompeji. En bild ur det antika stadslivet. Stockholm. 1879. 127 pp. Ill. 8vo. 3 marks.
- ROBERT, K. Le fusain sur faïence. Petit guide des peintures vitrifiables en grisaille, pour servir d'études préparatoires aux peintures vitrifiables en général. Paris: Quantin. 47 pp. Ill. 8vo.
- ROTHOU, E. DE, ET VILBERT. Dreux, ses antiquités; chapelle Saint-Louis; abrégé historique de cette ville et de son comté. Continué jusqu'à nos jours et augmenté d'une description de ses monuments. Nouv. éd., revue et considérablement augmentée. Dreux: Lacroix. 127 pp. 12mo.
- Rouen illustré. Publication ornée de 24 eaux-fortes hors texte. Rouen: Augé. Part I., xi. pp., 2 etchings. Large 4to. (Laid paper, colored borders.)
- SCHREIBER, THEODOR. Apollon Pythoktonos. Ein Beitrag zur griechischen Religions- und Kunstgeschichte. Leipzig: Engelmann. 1879. 106 pp., 2 plates. 8vo. 4 marks.
- STORELLI, A. Notice historique et chronologique sur le château de Blois, avec plusieurs gravures à l'eau-forte. Tours. 18 pp., 8 plates. Large 4to.
- STROMER, T. Murillo. Leben und Werke. Eingeführt von Max Jordan. Berlin: Wasmuth. 1879. viii + 121 pp. Portr. 16mo. 2.25 marks.
- TAINE, H. Philosophie de l'art. Leçons professées à l'école des beaux-arts. 3e éd. Paris: Germer Baillière & Cie. 177 pp. 18mo. 2.50 fs.
- TERNINCK, A. Répertoire des monuments et objets gaulois, gallo-

- romains et francs qui se trouvent dans le Pas-de-Calais, indiqués par communes. Arras. 31 pp. 8vo.
- TOURNEUX, M. Prosper Mérimée, ses portraits, ses dessins, sa bibliothèque. Paris. 1879. 160 pp.; vign. and 2 etchings. 16mo.
- VIONNOIS, F. Architecture civile bourguignonne. Restauration et agrandissement du palais de justice de Dijon. Paris: Levy. 13 pp. 12 plates. Large 4to.
- WATTS, MRS. HOWITT. An art student in Munich. 2d ed. London: De La Rue. 2 vols. 510 pp. Post 8vo. 10s. 6d.
- WESTLAKE, N. H. J. A history of design in painted glass. Part 1, vol. 1. From the earliest examples until the end of the twelfth century. London: Parker. 7s. 6d.

PERIODICALS.

[Only those American Periodicals are included in this list which are not specially devoted to Art.]

- ATLANTIC MONTHLY for January: — The Hunt Memorial Exhibition. Reviews: Darley's Compositions in Outline from Hawthorne's Scarlet Letter; Yriarte's Venice. A New Feature in Cincinnati Faience, in Contributors' Club.
- HARPER'S MONTHLY for January: — Wendell Phillips concerning Boston Memorial Statues, in Editor's Easy Chair.
- LIPPINCOTT'S MAGAZINE for January: — Reviews: The American Art Review; Benjamin's Art in America.
- SCRIBNER'S MONTHLY for January: — Young Artist's Life in New York, by Wm. H. Bishop, illustrated by members of the Salmagundi Club.

AMERICAN ART CHRONICLE.

MUSEUMS AND COLLECTIONS.

BALTIMORE. — The Peabody Institute has lately received from London thirty-eight cases containing plaster casts, being part of the collection of sculptures ordered for the Institute. The present shipment consists mainly of casts from antiques, including the Parthenon sculptures. Modern art is represented only by a few of the works of Michelangelo, Canova, Gibson, and Thorwaldsen. The Parthenon frieze will be placed on the wall of the north gallery, just below the ceiling, and will extend entirely around it. To preserve the unity of the frieze, it will be necessary to close up one of the windows.

THE MUSEUM OF FINE ARTS IN BOSTON has lately received a collection of forty casts from antiques from Athens, among them an archaic seated Pallas (Minerva) and an archaic relief representing a bearded Hermes, from the Akropolis; several archaic statues of Apollo, including the one from Thera and an Apollon (?) Nomios carrying a calf on his shoulders; the statue of a nude athlete; a sculptured marble seat from the theatre of Dionysos; the frieze of the choragic monument of Lysikrates; a head of Demosthenes; a fine relief of Helios guiding his horses, from a metope found by Dr. Schliemann in the Troad; a very curious and ancient alto-relievo of the head of Medusa; a series of most interesting archaic reliefs from Sparta; and a valuable collection of Athenian tombstones, some of them with very beautiful reliefs. These new acquisitions go far to complete the historical sequence of the casts illustrative of Greek sculpture owned by the Museum, a collection which by good authorities has been pronounced one of the largest of its kind at present existing.

ST. LOUIS. — That St. Louis is fast becoming one of the art centres of America is evident from the large num-

ber of important pictures recently added to its private collections. Within the last ninety days, the very best expressions from the easels of Lefebvre, Vély, Bouguereau, Breton, De Neuville, Constant, Rico, Schenck, Richter, Villegas, Casanova, Hagborg, Kray, Aubert, Outier, Toulmouche, Palmaroli, De Haas, Alvarez, Jourdan, Chebouski, Perrault, Knaus, Jacquet, Toudouze, Meyer von Bremen, and a score of other equally distinguished artists, have been placed among the art treasures of this Western city.

ACADEMIES AND SCHOOLS.

NEW YORK. — Every Saturday morning at ten o'clock "Children's Hour" is observed at the rooms of the Ladies' Art Association, No. 24 West Fourteenth Street. Yesterday Miss Alice Donlevy, who teaches the children's class, had a room full of pupils, little boys and girls between the ages, as a rule, of eight and twelve. The object of the lessons is not to put the children on the road to the pursuit of art as a profession, but simply to quicken the perceptions and develop capacity and a correct taste in art. Miss Donlevy's system of teaching has the merit of compelling the children to do their own thinking. And to leave them entirely unconstrained by embarrassment or the childish vanity of showing off, the teacher allows no grown person besides herself to be in the room with them. Even the mothers of the children are not admitted except on special occasions. The subject of yesterday's lesson was the mixing of colors. They were told that natural coloring-matter might be classified as vegetable, animal, and mineral. One of the children brought a piece of gamboge, a color derived from a vegetable gum. They made lamp-black by holding a plate over a lighted candle, and, themselves, reasoned from the fact that the candle

grease was animal fat that the lampblack must be an animal color. Mineral color was represented by a piece of brown earth, like chalk, from Cornwall, England. They prepared the colors, and added gum-arabic or honey according to the purpose for which they were told the colors might be used. All of the children could not join in the color-mixing, because some of them came in finery. Little Samuel Darwin Hudson was the only youth who had the discretion to bring an apron. His teacher said that Samuel knew more about Jason and the Golden Fleece than most persons knew about George Washington. The children did not succeed in extricating themselves from the difficulties of color-mixing, so another hour or two will be given to the subject." — *N. Y. Tribune*.

CHICAGO. — The Schools of the Chicago Academy of Fine Arts for the present season have been very successful. The day school was commenced in October with an attendance of thirty students, which increased to seventy before the 1st of December. There are thirty students in the antique and life class. The term closed on December 20. An exhibition of the work in both classes was held in the galleries of the Academy, at 170 State Street, during the holiday week. This is the first exhibition of the new Academy. Thus far its attention has been confined solely to the Schools, and no programme has been arranged as yet for future exhibitions.

CINCINNATI. — Mr. Jno. W. Twachtman has been engaged by the Women's Art Museum Association of Cincinnati to take charge of the classes in drawing under the patronage of the association.

EXHIBITIONS AND SALES.

NEW YORK. — The Exhibition of drawings by Mr. Ruskin, previously shown in Boston, opened in New York on Dec. 9th, 1879, at the American Art Gallery. The exhibition remains open for one month.

The Thirteenth Annual Exhibition of the American Water Color Society will open at the Galleries of the National Academy of Design, New York, on Feb. 2d, and will close on the evening of Feb. 28th. Original works, which have never before been publicly exhibited in the city of New York, will be received for the exhibition, from the 19th to the 21st of January, inclusive. The secretary of the society is Mr. Henry Farrer, 51 West Tenth Street, New York, from whom all further particulars may be obtained.

The Salmagundi Sketch Club will hold its Second Annual Exhibition of Works in Black and White, at Moore's American Art Gallery (late Kurtz), from the 19th to the 31st of January. All works intended for this exhibition must be framed and sent to the rooms of the Club, 896 Broadway, on or before Jan. 13th. The contributions are confined strictly to black and white, or rather monochromes, such as charcoal, crayon, India ink, sepia, pen and ink, and pencil drawings, etchings, drawings on the block, black and white oils, proofs, etc.

At the monthly reception of the Union League Club, held on the evening of Dec. 11th, there were exhibited about fifty paintings, all of them by American artists. Messrs. Elihu Vedder and Charles Caryl Coleman, recently returned from Europe, were represented, the former by his *Question of the Sphinx*, the latter by a decorative work entitled *Almond Blossoms*.

A collection of 78 paintings, the property of Mr. Benjamin F. Carver, sold at auction at the Leavitt Art Galleries, in New York, last month, realized the sum total of \$30,853. The highest price, \$2810, was paid by Mr. George G. Haven for Meyer von Bremen's *The Little Brother*. The collection embraced pictures by American, French, Italian, English, and German artists. The works of Verboeckhoven, Hiddemann, Carl Hübner, etc. seemed to be in special favor with the purchasers, to judge by the sums paid, although good prices were also obtained for pictures by Vibert, Escosua, Frappa, Bagniet, Kämmerer, Marchetti, and Simonetti.

A very important sale took place at Chickering Hall on the evenings of Dec. 17th and 18th. It comprised 165 pictures by leading American and foreign artists, the property of Mr. John H. Sherwood and Mr. Benjamin Hart. The collection was exhibited at the National Academy of Design previous to the sale.

The New York Artist Fund Sale will take place in the Young Men's Christian Association Building on the 10th and 11th of February. The pictures are to be exhibited at Moore's American Art Gallery, on Madison Square, from Feb. 2d.

BROOKLYN. — The Fall Exhibition of the Brooklyn Art Association closed on Dec. 20th. A small collection of water-colors by J. W. Hill, lately deceased, and the etchings exhibited by Messrs. Falconer, Colman, Smillie, Church, and Bellows, were among the most attractive productions of native art shown. The *pièce de résistance* among the foreign works was Brozik's *A Cabaret during the Thirty Years' War*, owned by Mr. B. S. Walcott.

PHILADELPHIA. — Forty-four pictures, amounting at catalogue prices to the sum of \$11,640, were sold at the exhibition of the Philadelphia Society of Artists.

An exhibition of the Carey Collection, bequeathed to the Pennsylvania Academy of Fine Arts, opened at the galleries of the Academy on Dec. 17th. The exhibition also includes a number of other works.

BOSTON. — The Twenty-first General Exhibition of the Boston Art Club will open with the usual reception on Friday evening, Jan. 9th, and close Saturday evening, Jan. 31st. The jury of admission will consist of eleven members, six of whom are to be appointed by the government of the Club, the remaining five to be elected by the artists contributing.

The Hunt Memorial Exhibition, which was to close Dec. 15th, will remain open until Jan. 31st. Some of the works will be withdrawn, but others will be substituted, and there will also be some additions. An exhibition of the paintings, etc. belonging to the estate, and to be sold at auction, will open at the studio of the deceased, corner Park and Boylston Streets, on Jan. 19th. The sale will take place Feb. 2d, 3d, and 4th.

Mr. John La Farge sold at auction a number of his paintings, drawings, sketches, etc., at Leonard's Gallery, on Dec. 18th and 19th. The preface of the catalogue informs the public that "this collection comprises all the available works remaining in Mr. La Farge's studio. Many of the pictures Mr. La Farge refused to sell last year, but they are offered now to enable him to devote himself entirely to decoration." It is furthermore stated, that "this is certainly the last opportunity to purchase any of the artist's earlier work, and it is improbable that much of his recent work will be again in the market." The collection,

which consisted of 54 oil-paintings, 21 water-colors, 38 drawings (many of them on wood), and some photographs on wood, presented a continuous series of the artist's work, covering the period from 1857 to 1879.

An interesting collection of portraits by Mr. B. C. Porter, the well-known Boston artist, was shown at the gallery of Messrs. Doll & Richards in December.

CHICAGO. — The Academy of Design had its first exhibition and reception since its reorganization at its new galleries, 103 State Street, on the afternoon and evening of Dec. 5th. Gen. Grant was a visitor at the afternoon reception. The exhibition was creditable, considering the short time in which it was prepared, the Academy having procured a lease of its rooms but a few days before the above date. There is a sky-lighted gallery of moderate size, and a room for social purposes and meetings adjoining. Both rooms were hung with pictures, among which was G. P. A. Healy's portrait of Ferdinand de Lesseps and Nathan Appleton. The exhibition will be open indefinitely for the sale of such pictures as may be contributed by Chicago artists. The Academy has thus established an artists' exchange, and will attend to the sale of the works of its members.

Mr. Winslow Homer, of New York, had an exhibition and sale of studies, charcoal sketches, and water-colors, on the 7th, 8th, 9th, and 10th of December, at the gallery on Wabash Avenue, near Monroe Street. The pictures were sold at auction on the 9th and 10th, and brought good prices.

SPRINGFIELD, MASS. — The first exhibition of the Springfield Art Association opened at Gill's Galleries and Hall on Dec. 9th, and closed on the 13th of the same month. A noticeable feature of the exhibition was the large number of contributions sent by ladies, 109 out of the 209 oil-paintings and water-colors enumerated in the catalogue being the work of female hands. Most of the contributors were local artists, but well-known New York and Boston names, such as George Inness, A. H. Wyant, Winslow Homer, J. G. Brown, James M. Hart, Charles G. Dana, M. F. H. de Haas, Samuel Colman, Jervis McEntee, George H. Smillie, F. Hopkinson Smith, A. F. Bellows, Thomas Moran, R. Swain Gifford, etc., were also represented. Mr. F. S. Church, of New York, was the only exhibitor of etchings. Objects of household art, ceramics, wood-carvings, and embroidery were included in the exhibition, and the various reproductive processes were illustrated in their progressive stages of development. A special department was devoted to the drawings of the students in the drawing classes of the Association, under the tuition of Mr. George N. Bowers, and to the work of the pupils of the public schools of Springfield and Westfield.

ITHACA, N. Y. — A loan exhibition was held in Ithaca during the second week of December, under the auspices of the Decorative Art Society. The objects shown were not confined to works of the industrial arts, but included also paintings and statuary.

ST. LOUIS. — The annual reception of the St. Louis Art Society was held on Tuesday evening, Nov. 25th. This is the oldest art organization in the city, and has a valuable collection of autotypes and casts from antique statues. At one time a large proportion of those actively interested in art were identified with it. Lectures were delivered under its auspices by Mr. Thomas Davidson, Prof. W. T. Harris, and others. But of late the interest

seems to be dying out, and unless a greater degree of enthusiasm is manifested among its members it will soon cease to exist. The collection of pictures was inferior to those of previous years, and confined to the works of a few of the local artists.

Messrs. Meeker, Marple, and Tracy, landscape painters, had their annual sale on Thursday and Friday evenings, Dec. 4th and 5th. The prices realized were very unsatisfactory, ranging from \$5 to \$165, — this being the price paid by Mr. W. S. Pope for *Near Tensas River*, by Meeker. Only a very few of the other pictures brought over \$100. *Mount Chimborazo*, by Marples, sold to Mr. W. Louderman for \$125; *On Bayou Plaquemine*, by Meeker, to Mr. Thornburgh, \$160; and *Mountain Meadow in the Sierra Nevada*, by Tracy, to Mr. J. H. Maxon, \$117.50.

SAN FRANCISCO. — At the Spring Exhibition, which is to be held next March, only paintings by local artists, which have not previously been exhibited, will be received. Nearly all of the leading painters have announced their intention of having their work represented, and the occasion will undoubtedly be fraught with interest to California artists and lovers of art. — *S. F. Call*.

LECTURES.

MR. JAMES MACALISTER, Superintendent of Schools at Milwaukee, Wis., delivered last winter a series of five lectures on engraving and etching, illustrated by a large collection of fine prints. The course will be repeated this season in Milwaukee and in several other cities and large towns. Mr. MacAlister also has a series of eight lectures on the Renaissance in Italy, in its bearing not simply upon art, but upon human development in general.

MR. S. G. W. BENJAMIN has prepared two lectures, — one on architecture, the other on sculpture, — which have been delivered in New York, Boston, Concord, Providence, and other cities. A third, on the arts of design, is nearly ready. Mr. Benjamin may be addressed at his studio, 835 Broadway, New York.

ARCHÆOLOGY AND HISTORY.

The Archæological Institute of America, formed in Boston in May, 1879, has at present 146 members, of whom 7 are life members. It is the purpose of the Institute to promote and direct archæological investigation and research, by the sending out of expeditions for special investigations, by aiding the efforts of independent explorers, by publication of reports of the results of the expeditions which the Institute may undertake or promote, and by any other means which may from time to time appear practicable. Life members contribute not less than \$100 at one time; annual members, not less than \$10 per annum. Membership is now open to all persons interested in the objects of the Institute. After the number of members amounts to 350, new members will be admitted only through election by the Executive Committee. It is hoped the society will include associates from all parts of the country, as its objects have no narrow local interest. The labors of the society are to embrace the antiquities of the Old World, as well as those of our own country, and the results of these labors are to benefit our universities and museums by the making over to them of such collec-

tions of works of art and remains of antiquity as it may be possible to bring together. To perform satisfactorily even a small part of this work, large sums of money are required, and the Institute therefore asks the support of all the men and women throughout the country who take an interest in the objects it has in view. The Executive Committee is constituted as follows: Prof. C. E. Norton, President; Mr. Martin Brimmer, Vice-President; Mr. O. W. Peabody, Treasurer; Mr. E. H. Greenleaf, Secretary; Messrs. Francis Parkman, H. W. Haynes, W. R. Ware, W. W. Goodwin, Alexander Agassiz. Applications for membership may be forwarded to the Secretary, Mr. E. H. Greenleaf, Museum of Fine Arts, Boston, Mass.

MONUMENTS.

President Hayes, in his message to Congress, recommends "that such further appropriation may be made for the continued prosecution of the work [on the Washington Monument] as may be necessary for the completion of this national monument at an early day."

The Emancipation Group, by Mr. Thomas Ball, presented to the city of Boston by Mr. Moses Kimball, after much delay, was finally unveiled on Dec. 6th, 1879. The *Boston Advertiser* comments upon the event as follows: "The unveiling of Ball's statue of *Emancipation*, Saturday, exposes to public view one more monument in commemoration of the history of our times. Criticism may find much to cavil at in the statue as a work of art; it would be so, even if it were a model of excellence, in a community where the standards of criticism are so variable and shadowy. But as an effort more successful than any other yet made to symbolize the great event of this generation in the person of the liberated slave at the feet of his liberator, — the broken chains expressing, more eloquently than speech and more vividly than all the excessive refinements of art could do, the historic significance of the group, — it will always be interesting and memorable. The Mayor's address was marked throughout with great moderation, fairness, and impartiality, and was every way worthy of the occasion."

The Confederate monument, lately unveiled at Macon, Ga., ought to be a means of drawing tighter the bonds of union between the North and the South. It shows unmistakably that the people of the two sections are of one blood, for the soldier who stands guard on the steep pedestal at Macon is the exact counterpart of his brethren similarly situated in the North. The manner in which the artist of the work is looked upon seems also to be indicative of like sentiments on both sides of Mason and Dixon's line. Diligent inquiry among those in authority in Macon failed to reveal the name of the sculptor of the figure, the only information obtainable being this: that the *builders* of the whole monument were Messrs. Muldoon & Co., of Louisville, Ky., that it was executed in Carrara, Italy, at the quarries of the contractors, and that, by addressing these gentlemen, it might perhaps be possible to ascertain the name of the artist.

A monument to John C. Calhoun is to be erected at Charleston, S. C. A design for this monument by Messrs. Ware and Van Brunt, architects, of Boston, is published in the *American Architect* of Nov. 29th, 1879. It consists of a statue standing in a structure of Renaissance details, recalling one of the side gates of a Roman tri-

umphal arch, a "Calhoun im G'hüs," as the Swiss contemporaries of Holbein would have said. The basis of the monument is treated as a fountain.

It is proposed to give expression, by a permanent memorial, to the general regard and admiration for William Morris Hunt, and to the feeling of the public loss by his death. For this purpose a fund is to be raised for the purchase of such of his paintings, now obtainable, as shall be of most value to the public and to artists, to deposit these permanently in the Museum of Fine Arts, and to request the Trustees of the Museum to place them together in a room to be called the Hunt Room, in which a bust or other portrait may recall the presence of the deceased. A committee has been formed for the execution of this plan, and Mr. Edward Bangs, 31 Pemberton Square, Boston, has been appointed treasurer and empowered to receive contributions.

A joint resolution has been introduced in the House of Representatives by Mr. Bingham, of Pennsylvania, authorizing the erection of a bronze statue of Gen. Custer, to cost \$30,000. The resolution requires that the figure of Custer shall be "mounted on a horse, and engaged in a life and death struggle with two or more Indians, so as to vividly commemorate his gallant death."

Senator Davis proposes that Congress should appropriate \$20,000 for a statue of Chief Justice Marshall, to be erected in Judiciary Square, in Washington.

It is proposed that Chester County, Pa., shall take the first steps toward the erection of a monument to Gen. Meade. Gen. Meade's father was a Chester County man, but the General himself was born in Cadiz, Spain.

No more cannon can be appropriated by Congress to be made over into bronze statues, as the supply has been exhausted.

NECROLOGY.

J. FRED. WILLIAMS, a young marine artist, died at his home in Charlestown, Mass., last month, and was buried on Dec. 10th.

DAVID HAVILAND, the well-known originator and manufacturer of the Haviland faïence, died in France on Dec. 13th, 1879. He was born near Port Chester, in Westchester Co., N. Y., on March 4th, 1814. He went to Europe in 1840, and established his manufactory at Limoges in 1842. An account of his life and labors will be found in the *New York Tribune* of Dec. 14th, 1879.

MISCELLANEOUS.

A Draughtsmen's Association is about to be formed in Boston, the membership to be limited to architectural draughtsmen, engineers, engravers, lithographers, draughtsmen in jeweller's shops, photographers, and pupils of the evening drawing schools. The chief aim of the association is to be the establishment of a reading-room, where may be found all the leading English, French, German, and American technical journals on art, architecture, and engineering.

The society for the adornment of the city of Boston, previously alluded to in these columns, is to be officially known as *The Boston Memorial Association*.

At the last monthly meeting of the Union League Club, New York, held Dec. 11th, 1879, the proceedings of which are reported in the *New York Tribune* of Dec. 12th, Col.

Hawkins offered a resolution providing that none but pictures by American artists of subjects taken from American history should be bought by the Art Committee. He criticised the recent purchase of a number of pictures by foreign artists, and said that in England and France the historical pictures included some of the greatest works in the national galleries. Mr. Cyrus Butler, the secretary of the Art Committee, defended the action of that committee in buying certain pictures recently, and moved that the resolution be tabled. The motion was adopted. The meeting was then adjourned. The members from the assembly room went to a room on the ground floor, where the Art Committee had hung about fifty oil paintings. In the centre of the room was a statue of Eve by Thomas Ball. During the evening it was moved that a subscription should be started to buy the statue. Its cost is \$2,000. All the pictures in the gallery were by American artists.

The *New York Tribune*, noticing a late number of the *Portfolio*, in which is an article by Capt. T. J. Lucas on "Art Life in Belgium," makes the following comments:—"Mr. Lucas tells his readers about an artist named Felu, a native of Antwerp, who was born without arms, and yet became a very skilful copyist of old pictures, holding his brushes and palette between his toes. Felu sold his copies as fast as he could make them, and Americans were among his chief supporters. 'Yet,' says Mr. Lucas, 'there was another copyist, a constant attendant at the gallery, an American of the name of Copeland, who executed the most faithful and beautiful copies of the old masters' pictures,—so faithful, indeed, that one could almost mistake them for the originals. Yet, strange to say, he scarcely ever succeeded in selling one of them, whilst his rival, Felu, without a tithe of his talents, had always got, not his hands, but his feet, full of commissions.' This recalls to us the name of Mr. Copeland, who, several years ago, brought some of his copies to this city, where they were exhibited, and where we believe they are still in storage, not one of them having been sold at the time of the exhibition. And yet, as *The Tribune* recorded at the time, the copies were remarkable every way, not merely for their faithfulness,—they were chiefly copies of Rubens,—but for their beauty; they showed an uncommon sort of artistic feeling as well as skill. We doubt if better copies could be made, and nevertheless, as we have said, not one of them found a purchaser."

"We mentioned a short time ago the accident which happened to Signor Brumidi, when he barely escaped a fall from the high scaffold on which he was painting a frieze of the rotunda of the Capitol at Washington. The bodily injury which he received was apparently trifling, but the nervous shock was enough at his advanced age to make it impossible to resume his work on the rotunda. The work which occupied him was a band of historico-allegorical figures around the drum of the dome, painted in chiaroscuro, which has excited the wonder of the unlearned in art by the dexterity with which, through tricks familiar to the experienced, it is made to simulate a bas-relief. This is the most pretentious manifestation we have, and we hope it is the last, in any important position, of a kind of decoration which a few years ago, under the misnomer of fresco-painting, invaded the country, but which has now been relegated for the most part to rural town-halls and churches. One cannot refuse sympathy to the earnest desire which the venerable painter is said to

express, that he may live to see his design, of which he has executed only a third, the consummation of the work he has been doing in the Capitol for twenty-five years, finished by other hands, if his are no longer capable. He still hopes, it is said, to finish his cartoons for the work, and that another artist may be secured in Italy who will copy them upon the walls. We trust that Signor Brumidi has before him a life as long as is compatible with human happiness; nevertheless we must seriously hope, in the interest of sound art, that neither he nor any of this generation may live long enough to see his interrupted design completed. And without committing ourselves to the doctrine of protection to native art, in which we do not believe, we may also hope, having before our eyes the work of Hunt at Albany, and of La Farge in Boston and New York, that no more painters will be imported from Italy to take up the decoration of the Capitol where Brumidi has left it."—*American Architect*.

A writer in the *San Francisco Evening Post*, in the course of an article on the doings of the artists of California, sums up the character of their work in the following general remarks:—"It cannot be said that they change much from year to year. Each has his own marked style of painting, and adheres to it with great fidelity. When any one artist undertakes any task, those acquainted with his work can invariably tell beforehand just exactly what the result will be. The atmosphere will be either hard or soft, and the sky crimson or blue, as has been his wont. There will be no greater repose in a landscape, nor more tenderness of feeling in a purple sunset. The water will reflect the same light and the trees have the same angles and curves, while the familiar rifts in the clouds revealing the azure of the sky are readily recognized. In some cases, indeed, it would almost appear as if there was the same 'rule and rote' treatment, no matter what the subject may be, just as some preachers have the same sermon for every text they may select. The flashes of originality, if there be any, are few and far between, and if there be any love stimulus or any other kind of incentive, it fails to make itself shown in important results. Of course it is easy for the artist to say: 'We paint from nature, and the perfection of art is to represent nature as faithfully as possible. Poetic feeling in a picture is all nonsense, and the talk about tender light and sentiment is so much balderdash. What is called originality in treatment falsifies the truths of nature. Mechanical fidelity is superior to the exquisite manipulation of colors by the hand of genius.' It is useless to call this style of reasoning narrow and illiberal, since it is the only defence that mediocrity can present, and the only excuse, weak as it is, for the many poor paintings that are offered to the public as works of art. Honest praise can be accorded local artists for doing the best they can and doing a good deal well. Hill's landscape and pastoral scenes have deservedly gained for him a reputation of which any artist might be proud. Keith, too, has been very successful in representing dewy mornings and fresh, breezy scenery. Denny's water and waves are excellent, Stearns's verdure and sky please the eye, Rix's sunsets are attractive, and Tavernier's dreamy distances are decidedly pretty. They are all manifestly conscientious workers, and even when Brookes handles vegetation he does not for a moment think that he has the ability to botch the beauty of nature. Possibly they work too hard; the beaten path they have pursued so

long has, perhaps, become so smooth now that they cannot help sinning in it. If they were to manufacture art less, and study it and the caprices and graces of nature more, the probabilities are that San Francisco paintings would in the early future be esteemed more highly by the world's dilettanti, and become treasures of art which posterity will not willingly let die."

On the evening of Dec. 13th, the Academy of Design, in Chicago, gave a public reception to Felix Regamy, one of its members, who has just returned from a trip to Japan under the auspices of a French society, where he went to study the methods of drawing and design pursued by the Japanese. Mr. Regamy was introduced by Mr.

Cochrane, the president, and entertained the large audience with a series of charcoal drawings, executed with great rapidity, some of which were caricatures, and others illustrations of Japanese methods of drawing.

The St. Louis Sketch Club, on Nov. 26th, gave at their rooms, to a select company of invited guests, a series of *tableaux vivants*, superior to anything of like character ever before produced in the city. Pictures by Rembrandt, Holbein, Franz Hals, Fortuny, Gérôme, and others, were reproduced with such fidelity that the uninitiated found it difficult to believe the real canvas was not before them. The Club rooms have recently been decorated in mediæval style by the members.

FOREIGN ART CHRONICLE.

ARCHÆOLOGY AND HISTORY.

EGYPT. — Mariette Bey, in a paper read before the members of the Académie des Inscriptions et Belles-Lettres (Oct. 10, 1879), has sketched a programme for future explorations in Egypt, which are to elucidate certain obscure epochs in the ancient history of the country. To this programme M. Mariette solicits the adhesion of the Académie, as he believes that the moral support of this learned body may have weight with the new Khedive, upon whose liberality and good-will the final issue depends. Amelia B. Edwards, who gives a detailed account of M. Mariette's plans in the *Academy* of Nov. 8th, 1879, "is tempted to ask whether more substantial encouragement might not be forthcoming if M. Mariette were to embody his views in a memoir addressed to a wider audience. Egyptology is a science that appeals not to Egyptologists only, but to archæologists, philologists, anthropologists, Bible students, artists, and travellers all over the world. From so large a circle of sympathizers there might easily be collected a reserve fund which should, from time to time, be used to supplement the hoped for, but too certainly inadequate, Khedival subsidy." In a later communication to the *Academy*, the same writer states that a similar suggestion has been made by M. Edouard Naville. M. Naville proposes that foreign governments and societies be allowed to excavate in Egypt under the same regulations, and subject to the same restrictions, as to proprietary rights, which were imposed by the Greek government upon Dr. Schliemann and the explorers at Olympia.

THE HITTITES OF ASIA MINOR. — In a communication to the *Academy* of Nov. 1, 1879, on the Hittite monuments discovered in Asia Minor, Mr. A. H. Sayce reaches the conclusion that "the Hittites would seem to be the missing link between the art and culture of Assyria and those of Lydia and the Ægean. While, on the one hand, we may compare the forms of the bull and the lion copied by Perrot at Eyuk (Pl. 57) with those found on objects from Mykenæ and Spata, we may, on the other hand, compare the general character of all the Hittite sculptures with that of the bas-reliefs from Nineveh. How far the

artistic influence of the Hittites extended we shall perhaps learn when the remains of the old Lydian capital find an excavator."

THE LANDS OF THE BIBLE. — Mr. Sayce writes to the London *Times*: — "May I venture to appeal to the public on behalf of a tour of exploration in Biblical lands, in which Mr. W. St. Chad Boscawen is at present engaged? Through the kindness of a few friends, funds have been raised to carry him as far as Beyrout, whence he hopes to travel through Northern Syria and the Tigro-Euphrates valley, visiting and examining on his way the sites of Carchemish and other Hittite cities, Nineveh, Calah, Assur (the ancient Assyrian capital), Balawat, and Bagdad. Bagdad will be a centre for exploring Ur (the birthplace of Abraham), Erech, and other Babylonian cities. The success of the expedition will, of course, largely depend on the funds at Mr. Boscawen's disposal, and I venture to hope, therefore, that he will be assisted in his work by those interested in the archæology of the East. Subscriptions will be received by the treasurer of the fund, Mr. Edmond Beales, Osborn House, Bolton Gardens South, South Kensington."

GAZA. — The discovery is reported of a colossal monolithic marble statue of a man near Gaza, in the southwestern part of Syria. The head alone measures three feet from the top to the extremity of the beard, and the whole height of the figure is fifteen feet.

SARDIS. — "I shall be glad if you will allow me to call attention to the wanton destruction of Greek temples which is going on in the neighborhood of Smyrna. I could multiply instances to almost any extent, but it will be enough to mention two which have lately come under my notice. The Temple of Cybele, at Sardis, has never been excavated, and the soil has accumulated above the pavement to a depth of at least twenty-five feet; but even this is not sufficient to preserve it, for I found when I was, there that a quarry had been dug on the north side, and that splendid blocks were being broken up into small pieces to burn in the neighboring lime-kilns. A few days previously I visited the site of the Temple of Diana, at Tekeh (Magnesia ad Mæandrum). The walls of the peribolus are standing to a height of about twenty feet, and